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Another interesting fact revealed by the statistics of the two investigations is mentioned without comment by Dr. Hechtenberg. Only one-half of all the foreign words gleaned from the *Briefe* are in regular circulation to-day, whereas Grimmelshausen and the other authors examined in the dissertation use foreign words of which 81 and 75 per cent. respectively are to-day in actual use. This seems to point to the conserving force of literary sanction, as chief cause of the discrepancy. Foreign words are from this point of view like slang. Both depend largely for transmission to future generations upon the chance of adoption by good literature. In the absence of such adoption they usually share the ephemeral lot of all fads.

Dr. Hechtenberg intends to utilize her dissertation and her treatise upon *Briefstil* as preliminary studies for a "Fremdwörterbuch des 17. Jahrhunderts" (p. 4). This prospect lends additional interest to these substantial contributions to modern German lexicology.

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## SPANISH LITERATURE.

*Two Old Spanish Versions of the Disticha Catonis*, by KARL PIETSCH. Chicago, University of Chicago Press, 1902. 4to, 42 pp.

The material collected by Prof. Pietsch, concerning this didactic work, forms an interesting and welcome study. The popularity of the Latin versions in Spain is attested by nine manuscripts and at least five prints. In the year 1467 the *Disticha* was translated into "redondillas de ocho versos" by Maestro Martín García, and twenty-five years later appeared a version in "arte mayor" by Gonzalo García de Santa María. Earlier than either of these two translations is one in "quaderna via," which is known to us, however, only through five sixteenth-century prints. The popularity of the *Disticha* in Spain is further attested by the numerous references to it in early Spanish literature, from the time of the *Alexandre* and *Siete Partidas* down to that of the *Arcipreste de Talavera* and the poets of the *Cancionero de Baena*.

The above outline will give some idea of the scope of the first part of Pietsch's study, in which he has presented a mass of valuable facts in regard to the early Latin manuscripts and prints, the early Spanish translations, and the allusions to the *Disticha* before the year 1500. The two earlier Spanish translations are studied in detail, and are set forth in copious extracts from a forthcoming critical edition. The earliest of these translations, that in "quaderna via," is known to have been utilized in the treatise *Sobre el Credo*,—a theological discussion attributed to Pedro Pascual, who died in the year 1300. Consequently, Pietsch concludes that the Spanish poem in question "belongs to the thirteenth century," and presents twenty-eight stanzas of his critical text of this poem based on the above-mentioned date. As a matter of fact, the author of the *Credo* was not Pedro Pascual who died in 1300, but "Maestre Alfonso de Valladolid que ante había nombre Rabi Amer de Burgos." The identification of the real author of the *Sobre el Credo* is due to an article by R. Menéndez Pidal, *Sobre la Bibliografía de San Pedro Pascual*, in the *Bulletin Hispanique*, Oct.-Déc., 1902, pp. 297-304. It is obvious, however, that Pietsch's work was finished before the appearance of Menéndez Pidal's article, for in the American publication the reverse of the title-page shows that the book was "Electrotyped November 1, 1902."<sup>1</sup>

According to Amador de los Rios, *Historia Crítica*, iv, pp. 83 and 89, Alfonso de Valladolid was born in 1270 and died in 1349, from which it would appear that the Spanish poem in "quaderna via" was composed some time between the last years of the thirteenth century and the middle of fourteenth. In the light of the extant but modernized versions of the poem, it is a difficult task to fix the date with more precision, but it is possible that Pietsch's future investigations may throw more light on the subject.

As mentioned above, the book before us con-

<sup>1</sup> The same explanation holds for Baist's note on the terminations of the imperfect indicative, in *Krit. Jahresber. über die Fortschritte der Rom. Phil.*, Erlangen, 1903, V, pp. 399-403 (cf. Pietsch, p. 32), and for Menéndez Pidal's remarks on the gerund formed from strong-perfect stems, in the *Revista de Archivos*, Oct., 1902, p. 285 (cf. Pietsch, p. 41).

tains a critical text for twenty-eight stanzas of the poem, which the editor begs "to have considered as a first attempt." In regard to this constructed text, the work is sound, the alexandrine verses are restored, the footnotes contain much confirmatory material and comments on the doubtful passages, and the versions of four printed editions face each page of text. There are, however, several points in which the present reviewer differs from the editor: The *c* before *e* and *i* (*deuocion* 1b, *mancebo* 3a, etc.) should be restored to *ç* in conformity with thirteenth-century usage.—It is doubtful if *gran* (1b, 3c, etc.) is admissible in place of *grand* or *grant*.—The apocopated form *tod* in *tod mandamiento*, 6a, of which the editor expressed doubt, seems impossible, since such a form is regular only before a vowel or a dental consonant.—*Pareze* 109b (= *pareçe se*) is doubtful. While the apocopated *parez* for *pareçe* is correct in itself, if we add or join to it the pronominal *se* the natural law of assimilation would cause the voiced sibilant *z* to become voiceless *ç*. A more natural reading of the verse would be *Ca aparez la vianda por la boca abrir*, thereby retaining the initial word of the extant texts.—In verse 53b, the reading *Com(o) faz el pazerero* would necessitate less change in the extant versions than the adopted reading *Como (haz) el pazerero*.—Finally, there are several cases where the editor has adopted a principle of text construction which is at least open to discussion; e. g. the use of *ñ* for *nn* (*engaña* 53d, *daño* 65b, etc.); the admission of enclisis with *lo* or use of accusative *le* in referring to inanimate objects (*Si ouieres lazerio, lieual con alegria* 10a); *mb, mp* for *nb, np* (*nombre* 2a, *limpieza* 9c, etc.); *como* for *commo* 1c, etc.).

The book concludes with two appendices. The first treats of the terminations of the imperfect indicative of the second and third conjugations, and contains much new and interesting material in support of Hanssen's theory that the terminations in question are *ía, iês, iê, iêmos, iês, iên*. The present reviewer accepts the theory only within a certain limited field, and as he intends to treat this subject in detail in a future number of *Modern Language Notes*, the discussion may be omitted at this time. There are, however, two principles which Pietsch establishes in a satisfactory manner; namely, that the *ía* form of the third person sin-

gular is the proper one in rhyme and at the end of the first hemistich. In the second appendix we have a conclusive study in support of the gerunds formed from strong-perfect stems.

In short, the treatise on the *Disticha Catonis* forms a valuable addition to our knowledge of Old Spanish. The material is well arranged and accompanied by appropriate commentary, especially in regard to bibliography and linguistics. Furthermore, while the author's conclusions in regard to the date of the oldest Spanish version of the *Catón* must be revised in the light of more recent investigations, we have to thank him for bringing to our notice an old Spanish poem which, heretofore, had remained practically unknown.

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## GERMAN LITERATURE.

GOETHE: *Hermann und Dorothea*. Edited, with Notes, by C. A. BUCHHEIM, Ph. D., M. A., late Professor of the German Language and Literature in King's College, London, and Emma S. Buchheim. With an Introduction by Edward Dowden, LL. D., D. C. L., Professor of Oratory and English Literature in the University of Dublin, President of the English Goethe Society. Oxford: At the Clarendon Press, 1901. xxxvii + 152 pp.

The *Hermann und Dorothea* of Goethe has been for many years a favorite text with the editors of German classics. All who love the poem will welcome the edition by Dr. Buchheim. Many a teacher of German will be strangely moved as Dr. Buchheim's edition comes to his desk, realizing as he must that it is the last of a long series of texts so well edited by this pioneer editor.

To those who know but little of Dr. Buchheim's active and fruitful life the Biographical Sketch by his daughter Emma S. Buchheim, with which the book begins, is all too brief. One can easily believe that the privations and vicissitudes of his early life, his love of all literary work for its own sake, his investigations into the realm of German Literature must have developed the